

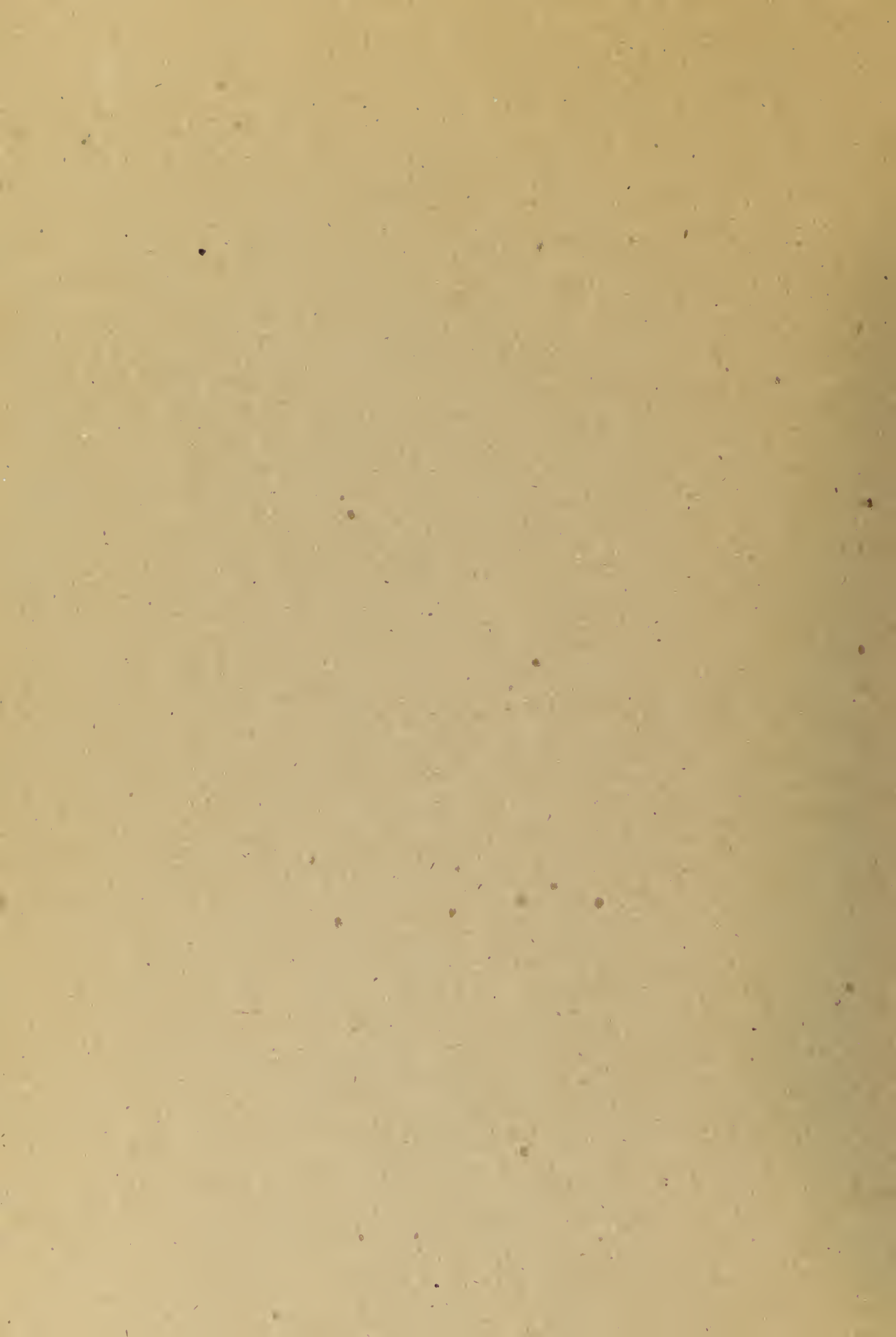
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Curriculum Guide for Junior High School LITERATURE

(Interim Edition)



Department of Education
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Note:

This Curriculum Guide is a service publication only. The Junior High School Program of Studies contains the official statement regarding Literature for the Junior High School. The Curriculum Guide contains, however, as well as content, methods of developing concepts, use of teaching aids and additional reference books.

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I. GENERAL OBJECTIVES OF A LITERATURE PROGRAM

Before any statement of objectives in the teaching of literature can be made, it is important to examine the nature of literature.

Literature is not just a matter of words, of reading, or the study of literary works. It is an awareness of the world, a sharing of human experiences and a way of ordering such experiences in viewing the universe. We may all know joy and sorrow; we may experience love and fear; we may all ponder similar things. How can man be happy? Why must man wage war? What is success? Is there one God? What happens after death? Literature deals with all such experiences and ideas shared by all humanity.

Through literature man moves beyond the conscious world about him to the world of mysteries. He accepts the unknowables which facts alone cannot explain, and is urged to explore the mysteries of enjoyment through seeing, feeling and living.

His then is a spiritual as well as an intellectual venture. And because the subject of literature is all humanity, not a particular set of people, literature is always new, forever modern. Its contribution to mankind lies in the richness and the variety of the experiences it provides.

If we accept these as some of the characteristics of the highly complex study generally described as literature, what then are the objectives in teaching this subject?

While educators in the past have sought desirable outcomes in the teaching of literature, it may be pointed out that such outcomes have varied from time to time, and while desirable, they may also have been wholly unjustified. Therefore, may it be said that the objectives which follow represent only some of the many outcomes which the teacher of literature may seek to achieve in his classroom. It is for the richness of experience that we teach literature, not for a specific outcome. And in showing students other ways of ordering experience and viewing the universe, we may do so "in the confidence that the one difference between successful people and unsuccessful people, between virtuous people and evil people, between happy people and miserable people is that the former know more ways to order the universe and have, consequently, more alternatives to choose among."¹

Psychologists tell us that any response is the result not just of a stimulus, but of the interaction between a stimulus and the organism. "Our goal in literature is not to produce specific 'responses', in the sense of overt behavior. Rather, it is modestly but importantly to make the organism more complex and hence to increase the possible range of responses to any particular stimulus."²

¹ Hogan, Robert. *Obscenity, the Law, and the English Teacher*. (N.C.T.E. 1966) pp. 60-61.

² Ibid.

The general objectives necessary to this development are to:

- a. experience enjoyment
- b. develop values for one's self and a tolerance for the values of others
- c. develop norms for judging merits of literature -- (appreciation)
- d. develop knowledge of literary terminology
- e. provide the student with the knowledge gained through vicarious experiences
- f. understand the author's purpose or message
- g. develop an appreciation of our literary heritage
- h. improve written and oral expression.

To Experience Enjoyment

It is necessary that the teacher keep in mind that one of the basic criteria for the teaching of literature is providing enjoyment. Any method of presentation, or any assignment arising out of a lesson must not dull or destroy a student's interest in reading. Initially, if the teacher chooses situations that appeal to the students, the student can be led so as to get a better insight into other types of literature and thus broaden his scope. The teacher must constantly evaluate his own methods and procedures by mentally exchanging his role of the teacher with the role of the student. The best assurance a teacher can have to guarantee continued interest in literature, is his own enthusiasm.

To Develop Values For One's Self And A Tolerance For The Values Of Others

Literature provides the best opportunity to develop a child's sense of values and to broaden his understanding of human motives. However, the teacher must bear in mind that not only does literature affect his moral values, but that also his moral values affect his response to literature. The teacher must be careful not to impose his personal moral standards on the student.

To Develop Norms For Judging Merits Of Literature (Appreciation)

As a child progresses through the various stages of literary interests, the teacher must subtly guide him so that he will become aware of what constitutes good literature. This will help to direct his own reading into channels that will stretch his mind and extend his own personal experience.

Appreciation can be determined by student reaction to the subject and the values developed. As a teacher, certain reactions can determine appreciation. For example,

- a. favoring of a writer's style
- b. quality of literature read
- c. variety of literature read
- d. increase of literature read
- e. favorable or unfavorable criticism offered by the student
- f. evaluation of writers, characters, themes, etc.
- g. amount of discussion that a student contributes
- h. adaptation of literature selections to personal experiences or current affairs.

To Develop Knowledge Of Literary Terminology

Since knowledge of literary terminology will be of great value in developing the eighth objective, the student should receive sufficient knowledge in this area. Also, the student becomes a critical reader and can judge and evaluate what he has read. However, the teacher whose greatest desire is to have literary terminology deeply embedded in the student's mind must beware, since he might sacrifice a student for a metaphor.

To Understand The Author's Purpose Or Message

Although many people would like to write, unless they are strongly motivated, they cannot transfer their thoughts into written form. An author is one who has been strongly motivated and so writes with purpose. Such purposes could be to:

- a. share a moment of beauty
- b. present a lesson or moral
- c. rouse someone to action
- d. inform
- e. amuse or entertain
- f. relate an experience
- g. reflect the values of a culture.

To Provide The Student With Knowledge Gained Through Vicarious Experience

Through reading, a student's experience is extended and he gains specific knowledge of subjects, or is introduced to new subjects. Therefore, students should be encouraged to read extensively on various topics.

To Develop An Appreciation Of Our Literary Heritage

Literature in its original form was the spoken word passed down from adult to child. When printing became a force in the world, people became acquainted with printed literature which enriched their lives. Today, we as Canadians should realize the value of the literary heritage of the old world, and should recognize that we can produce literary work that can be added to our future Canadian heritage.

To Improve Written And Oral Expression

The ultimate goal of all language arts is to improve a student's written and oral expression. With this objective in mind, the teacher must organize his teaching of literature in such a way that the student has ample opportunity for oral expression. From his reading, a student gradually develops the ability to perceive experiences and also to express his opinion on characters and situations, relating items to society and personal matters. If a student expresses himself well orally, then he becomes more capable of improved written expression.

There is a definite relationship between literature and life, and it is of great importance to develop within the student the ability to perceive this relationship. Through literature the imagination of the student can be stimulated and interests developed. As these abilities mature, the student's opinions and ideals also mature and become more significant in life. Teachers must be acutely aware of the importance of this subject and its objectives as it can have a lasting effect on the future of students.

SPECIFIC OBJECTIVES

To enable the teacher of literature to evaluate the success of the literature program the following objectives should be carefully noted:

To Experience Enjoyment

- a. awareness by the child of the physical and social world
- b. nourishment of a child's curiosity
- c. response to the beauty of words
- d. appreciation of situations humorous, real and imaginary
- e. response to poetic rhythm
- f. response to social aspect of drama
- g. the spontaneous desire of the child to memorize favorite excerpts.

To Develop Values

- a. child's acquaintance with and appreciation of other cultures
- b. respect for the rights of others
- c. establishing and upholding worthy ideals
- d. involvement in the emotional experiences of others to understand better one's self
- e. sympathy for those less fortunate
- f. discrimination between sentiment and sentimentality
- g. development of national pride
- h. development of the sense of fair play
- i. acquainting the student with an awareness of the world's sociological problems
- j. recognition of the family as the basis of society.

To Develop Norms For Judging Merits Of Literature (Appreciation)

- a. knowledge of basic conventions of prose and poetry
- b. ability to recognize excellence in literature
- c. examination of myths and legends to provide background.

To Develop Knowledge Of Literary Terminology

- a. knowledge of the basic conventions of prose and poetry
- b. acquaintance with poetic devices and their purposes
- c. understanding of relationship between structure, mood and feeling.

To Understand The Author's Purpose Or Message

- a. development of an understanding of the problems of others
- b. establishment of worthy ideals
- c. development of logical thinking
- d. sharing of emotional experiences
- e. development of sympathy towards others
- f. discrimination between sentiment and sentimentality.

To Provide The Student With Knowledge Gained Through Vicarious Experiences

- a. development of logical thinking
- b. response to the beauty of words
- c. realization of the self in regard to family, friends and society
- d. a knowledge of a basic content in literature.

To Develop An Appreciation Of Our Literary Heritage

- a. examination of myths and legends in order to give background
- b. encouragement to read widely
- c. development of a respect for history and tradition
- d. appreciation of Christian and other religious writings.

To Improve Written And Oral Expression

- a. development of critical judgment
- b. development of logical reasoning
- c. creation of one's own myths
- d. knowledge of history and tradition which enables authentic interpretation and accurate references
- e. to provide incentive for writing.

II. AN APPROACH TO THE TEACHING OF LITERATURE

If it is for the richness of experience that we teach literature and not for specific outcomes, then it is reasonable to assume that this philosophy should be reflected in the teaching of literature.

The anthologies and related readings provide a core of literary experiences. It is then the responsibility of the teacher of literature to make these experiences meaningful for the student.

What useful comment on methodology may be made to a teacher of literature? First, the teacher should realize that in successful teaching of any subject, different approaches to that subject work in their own way for different teachers and students. No method, however fully endorsed by experts, is likely to work for the teacher if it seems to cut off the sources of his own interest and satisfaction in his work. Furthermore, and this is particularly so for literature, a subject must be taught with conviction. "There is no substitute for the teacher's ability to become absorbed in his subject and make it come to life for his students."¹

The teacher of literature and the way he presents the lesson is thus the centre of the literature course being taught. Although course content, available materials, and specific teaching aids are all important to successful instruction in literature, it is the literature teacher himself who holds the real key. For without the personal qualities of interest in the subject, a rich literary background, enthusiasm in presentation, knowledge and understanding of individuals within the class, the teacher of literature is unlikely to succeed; indeed, he is faced with disaster.

With the teacher the focal point of literature teaching, the degree to which success is achieved in the classroom will depend upon that teacher. His skill in selecting whatever methods best serve the particular needs of his students will determine the extent to which those students progress. He may turn to traditional methods of instruction such as the Unit Method and the Individual Selection Technique. He may rely occasionally upon the Lecture Method followed by discussion. Whatever he uses, the teacher must be free to deviate from the course with discretion and utilize any or all techniques which lead to the ultimate objectives of the literature program.

General forms of methodology are known by any qualified teacher. The best method is adapted by an interested teacher according to the

¹ Guth, Hans P. *English Today and Tomorrow*.

situation in which the teacher is placed. The following represent basic procedures which a teacher of literature may wish to follow:

- a. Motivation: Choose some aspect of the selection that will create interest (author, setting, plot, etc.). Try to bridge the gap between the students' lives and the selection.
- b. Purpose: Present the main idea in a way that provides a meaning to life.
- c. Reading: Vary the approach. Some selections warrant being read by the teacher for best interpretation. If students read, try to involve them as much as possible in this activity. Knowing individual characteristics and mannerisms is helpful in choosing readers for specific selections. For example, some students are natural in creating dialects.
- d. Discussion: If interest in a selection has been stimulated, discussion will probably flow. Try to have the student relate the selection to himself and then to society or present situations. Do not force opinions upon the student. Guide him in making evaluations on what he has learned from the selection.

The Unit Method

This method consists of relating individual selections to a main unit. This is good from the point of view that the student learns to correlate themes, but the individuality of each selection may become lost if the teacher does not exercise caution.

Because the student sees and evaluates recurring human relationships, the unit method remains popular in the teaching of literature.

Individual Selection Method

In this method, attention is given to the purpose of each selection studied. A selection may be developed through emphasis placed upon:

- a. author (background, purpose in writing)
- b. setting
- c. historical background
- d. plot
- e. interest (personal, age-group, etc.)
- f. appreciation
- g. literary devices
- h. power of language

It is left to the capabilities of the teacher to distinguish the features to be stressed with each selection. Every feature should not be developed with each selection as this procedure would then become too analytical. For example, it might prove worthwhile to review the life of Samuel Coleridge in order to prepare a class for his writings and therefore present a fuller appreciation of the content of his work. Historical background could be useful for a lesson on Sir Walter Scott, but such background would be omitted for Coleridge. And where one selection might be ruined if torn apart in search of literary devices, another might require that such devices be fully examined.

Lecture And Discussion

Used with discretion, the lecture method followed by well-directed discussion is a useful technique. Here, the teacher's function is to mediate, interpret, and translate. He must make his subject matter accessible in more than the physical sense; he must help each student absorb it in such a way that it is truly his own.

In the teaching of literature, what counts is the student's ability to read, interpret, and judge for himself. He will never develop this ability unless he is made to participate in the process of interpretation, and to question interpretation by others. Here, class discussion can transform the tentative groping of the individual into a fruitful common endeavor. And in dealing with the student's reactions, it is not the duty of the teacher to correct them but to help the student strengthen, test, or modify his reactions.

If relied upon too much, the lecture method too frequently bottles up the student's responses, opinions, queries, resentments, and frustrations. Furthermore, the student who is used to being lectured to is hardly likely to become engaged in a lively dialogue with the teacher when asked for a piece of writing. We are often told that students write badly because they have not learned to transfer their oral fluency from speech to writing. Unfortunately, it is often true that as far as verbal exchange with the teacher and oral discussion of academic subjects are concerned they have little to transfer.

Regardless of the student's level and aptitude, the teacher must observe important cautions if student participation in discussion is to be fruitful.

- a. Discussion must be anchored firmly to what the student has read, experienced, or observed.
- b. The teacher insisting upon discussion must first insist upon regular study and close reading. If necessary, he must make

it a habit to administer spot checks to make even the indolent student keep up with current work. (Vocabulary quizzes, character sketches, etc.)

- c. Discussions, to be fruitful, must avoid two extremes:
 - 1. one-sided dialogue, in which the teacher asks questions with predetermined answers.
 - 2. aimless free-for-all, in which the teacher supplements occasional encouraging remarks or raises a new and more or less unmotivated question.
- d. With students who are alert and used to sustained hard thought, the teacher may stay rather firmly in control and force the students through their intellectual paces.
- e. When a student offers a tentative generalization, the teacher must restrain the impulse to shake his head and disagree. He must learn to nod in recognition of an honest attempt at contribution, and if necessary, ask for "For instance?" or "What passage did you have in mind?". The teacher might also point to examples that will challenge or modify the tentative generalization and cause the student to state implicitly and examine judgments at first merely implied.
- f. Given his superior argumentative resources, the teacher must remind himself not to dominate and inhibit discussion.
- g. Preparation for the full discussion method is essential since questions must bring the student to a realization about literary work. This often can be brought about by the teacher's quoting of a line at a crucial point of discussion. The good questions are the ones that urge the student to shuffle, select, and redistribute materials within his reach.

III. CORRELATION WITH OTHER SUBJECTS

The contents and illustrations which follow are intended to give guidance and assistance to teachers of literature regarding ways in which literature may be correlated with other subjects.

Literature And Composition

A number of reasons can be advanced for correlating literature with other aspects of the language arts program, the principal one being that they are two sides of one coin. Both literature and language study are concerned with communicating thought and feeling. Both represent a search for a unique relationship between content and form. Both require the use of special skills for conveying meaning.

Some suggestions for the integration of literature and composition are:

- a. Literature can evoke from the students' lives analogous experiences which can serve as the basis of autobiographical and personal writing. The study of "That's What Happened To Me" might prompt the writing of daydreams. Reading "Stopping By Woods On A Snowy Evening" might encourage students to describe personal reactions to a winter scene, a lake by moonlight or a rainbow. "The Road Not Taken" could be used as a springboard to encourage writing about problematic decisions young people must make.
- b. Literature can provide an opportunity to react personally to a specific situation in a selection. "Casey At The Bat" may lead to writing about the game from Casey's point of view, or of relating the feeling of a young hockey player who fails to score on an open net.
- c. Specific ideas for writing may be derived from special selections. "Honeymoon With A Handicap" could suggest writing about other lessons children learn from parents: for example, to win or lose gracefully; to share responsibility. After reading myths and legends, the students may be interested in writing myths of their own; such as, how man first obtained the cow; why hail falls.
- d. The students might be encouraged to write parodies and imitations. "Casey At The Bat" could be used as a model for a story about the big football hero who misses the all-important touchdown.

- e. Analysis of literary selections at an appropriate level can lead to interpretive and critical writing. Students may present evidence from the text of "The Necklace" to indicate the relative responsibilities of Madame and Monsieur Loisel for their ultimate tragedy. After reading "Earthmen Bearing Gifts", the students might write about space travel and its value or lack of value.
- f. Literature can provide models for student writing. After studying "The Snake" the students could attempt a poem describing another animal and the writer's reaction to it. Sandburg's "Fog" might suggest the writing of assignments using imagery.
- g. Literature can lead to practice in imaginative writing. The science fiction stories could be useful to initiate this type of writing.

Literature And Oral Language

Oral language is an integral part of literature. Participation in class discussions should give students practice in thinking clearly and in expressing their ideas carefully.

Students will gain in self-confidence by reading stories aloud, at first with special preparation by a small group of students. As confidence in oral presentation develops, the class should be able to read a short story orally, without special preparation.

Poetry should always be presented orally. Generally the teacher will read the poems, but students may be assigned a poem which they will present to the class, after careful preparation and special guidance by the teacher.

(See Loban, Ryan and Squire, *Teaching Language and Literature*, p. 373-4)

Practice in presenting oral reports may also be developed in the literature course. These reports might consist of book reports, personal comments on selections read, brief biographies of writers or historical background related to various selections.

Students should at all times be encouraged to speak clearly, and to express their ideas as concisely as possible.

Literature And Social Studies

Through a study of early English literature the reader becomes aware that the early writers were deeply concerned with social conditions of the time.

Chaucer in *Canterbury Tales* comments upon social conditions and their effect on the individual. Shakespeare adapted historical events to form the basis of many of his plays. In modern times, John Steinbeck wrote *Grapes of Wrath* to comment on conditions in parts of America; Alan Paton wrote *Cry, the Beloved Country* to bring to the attention of the world the conditions of South Africa.

Literature and Social Studies are closely related, and so it should be apparent that the impact of historical events and of social conditions is highly significant in the study of literature.

Whatever historical information will increase the understanding and appreciation of literature, this information should be used. However, it should be emphasized that in the study of literature, social conditions are much more significant than historical facts. Accordingly, in the study of a selection about the Red River settlers, it is far more important that the student have some background knowledge of living conditions and problems of survival than that he know the exact date of the settlers' departure from Scotland, or the exact year in which the settlers had the greatest difficulties to face.

Since a good writer creates real people through his writing, an important outcome of the correlation of Literature and Social Studies should be an increasing awareness, on the part of the student, of the fact that the people of whom he reads in books were very human, with many of the same problems as the student himself may have.

By correlating literature and social studies, the teacher may increase the student's enjoyment and appreciation of both subjects.

IV. LEISURE READING FOR THE JUNIOR HIGH SCHOOL STUDENT

Recognition of the adolescent phase in reading is of utmost importance since this is the crucial period when many potential readers either stop reading or devote more time to reading.

The phases of adolescent reading have been carefully mapped by G. Robert Carlson and it is noted that chronological age is more important than mental age in determining what a child will enjoy reading. It is interesting to note that the average youngster and the above average youngster will be interested in reading the same kind of books providing the vocabulary is geared to his level.

Preferences in reading are determined not only by age but by sex. By the eighth grade, the reading interests of boys and girls are sharply differentiated. It is true that girls and women will frequently enjoy masculine stories, but boys and men will rarely enjoy feminine ones. Boys want the leading characters to be masculine; girls will read about either sex. Boys like a large cast of characters; girls, a small cast. Boys like a story with a setting that takes characters half way around the world. Girls like a confined setting on a country estate or in a small town, or in a particular neighborhood. Boys like the intrigue of much action, often involving several plots; girls like a much more direct and straightforward plot. Boys' stories usually cover a considerable amount of time while girls' stories take place in a neat time unit. Boys tend to prefer descriptions of external actions of the characters while girls are interested in the details of emotional reactions.

Because English in the past has been taught largely by women, the selections have tended to be of interest to females. Perhaps this is the reason the schools' literature programs fail to be exciting, absorbing experiences for boys as well as for girls.

Adolescents generally choose or reject books on the actual subject-matter content of the book. They will read books of great language difficulty if the subject lies close to their interests, and they reject even simple books about subjects that bore them.

The content that young people seek in books usually undergoes three transformations.

This information was taken from *Books and the Teenage Reader*, by G. Robert Carlson, published by Bantam Books, Toronto.

Early Adolescence

This is the period between the ages of eleven and fourteen. A child in this age group finds his greatest satisfaction in one or more of the following types of stories:

a. Animal Stories - Boys tend to prefer the animal story about the wild and primitive beast in nature such as *The Call of the Wild*, while girls like the animal dependent upon human beings as in *Lassie Come Home*.

b. Adventure Stories - Boys are the biggest readers of these. The story revolves about a group of young men who find themselves cast adrift, lost, or wandering through wasteland.

c. Mystery Stories - The young reader likes to read about someone almost his age involved in a case of mistaken identity, where the "bad" guys are trying to cheat the "good" guys, and the "good" guys always win.

d. Tales of the Supernatural - Young people thoroughly enjoy being frightened by mysterious accounts of ghosts, zombies, or misshapen characters. The weirder the setting, the eerier the sounds, the better they like it.

e. Sports Stories - The story involving baseball, football, basketball, track and swimming usually hits the high point on the interest scale for boys at this age. Perhaps their own inability to excel in sports during early teens makes them seek this type of book. Girls read very few of these books, perhaps because there are only a handful of stories that centre on the girl athlete and her problems.

f. Growing up Around the World - Stories of contemporary adolescent life in various countries of the world interest girls especially. They like to compare their own experiences with those of young people of the same age group in other countries.

g. Home and Family - Life Stories - The story of a warm and loving family group has been a prime favorite with girls. They love the romanticized picture of family relationships.

h. Broad, Bold Slapstick - Both boys and girls glory in the slapstick story. Humor is intimately related to chronological age. Each new generation has to experience the same stock, humorous situations for itself. This type of book is in short supply.

i. Settings in the Past - Girls frequently become devoted to books that have a thin veil of history. History is used as a way of leading the young reader into a world different from his own where costumes, customs, and human emotions may be on a higher and more romantic plane than usually experienced in daily life.

As teen-agers near the end of this early stage in reading, boys frequently begin reading two other kinds of books. One of these is the car or hot-rod story in which a boy is intensely involved with a machine and comes to some real understandings about himself. This is also the period of peak interest in science fiction. Such stories necessarily demand that the reader be willing to pretend and to enter whole-heartedly into an imagined world. Such stories require a basic knowledge of scientific discoveries and develop the ability of the mind to open to new possibilities.

Middle Adolescence

By the time the child reaches the age of fifteen or sixteen, the reading interest of the earlier period will have deepened and changed direction. The reading selection of boys and girls is most different at this age.

a. The Nonfiction Account of Adventure - Boys now want a firsthand account from the person who explored a cave, climbed a mountain, sailed alone on a raft, or explored the Arctic.

b. War Stories - Boys at this age seem to need to project themselves into situations of great physical and emotional stress, perhaps with the desire to test vicariously their own ability to "take it".

c. Historical Novels - Girls' interests in books usually mature at this time into an interest in the longer historical novel. Perhaps *Gone With the Wind* has found its greatest popularity with this age group.

d. The Mystical Romance - Girls like a love story in which love takes place between strangely intense people under rather unusual circumstances similar to those in *Rebecca* or *Wuthering Heights*.

e. The Story of Adolescent Life - Both male and female are most interested in the story that deals with characters a year or so older, living in the kind of community they live in, and facing the sort of problems they themselves are facing. Literature becomes a way of seeing themselves and of testing possible solutions to their own immediate problems.

Late Adolescence

The period between sixteen and eighteen.

- a. The Search for Personal Values - a period to crystalize their own value systems.
- b. Books of Social Significance - a search for a code of social values.
- c. The Strange and Unusual Human Experience - to find what a human being is capable of.
- d. The Transition into Adult Life - how to become an independent adult.

In spite of these general classifications of reading development, the teacher should bear in mind that if a student wishes to read at other levels, he should not be discouraged from doing so.

A. LIBRARY PROGRAM

The following materials for teaching the use of the library are suggested to assist the librarian and the teacher in the development of a library program.

Books And Pamphlets

Berner, Elsa. *Integrating Library Instruction With Classroom Teaching at Plainview Junior High School*. Order direct from American Library Association, 50 East Huron Street, Chicago, Illinois 6064, 1958. \$2.75.

Boyd, Jessica. *Books, Libraries and You*. A handbook on the use of reference books and reference resources of the library. 3rd edition. Scribner, 1965. \$3.60.

Cleary, Florence Damon. *Blueprints for Better Reading*. School programs for promoting skill and interest in reading. Order direct from H. W. Wilson Company, 950 University Avenue, Bronx, New York 10452. 1957. \$3.00.

Freud, Robert Bishop. *Open the Book*. 2nd edition. Scarecrow Press, 1966. \$5.00. Contains sample lesson plans for teaching the use of the library.

How to Use the Readers' Guide to Periodical Literature and Other Indexes. Order direct from H. W. Wilson Company, 950 University Avenue, Bronx, New York 10452, 1967. Reasonable quantities for class use are free.

Five Lessons to Help Your Junior High Students Learn to Use Library Reference Tools. Scott, Foresman and Company, 1960. Free.

What Goes Into A Dictionary? Scott, Foresman and Company, 1965. Free.

Toser, Marie A. *Library Manual*. A study-workbook for the use of books and libraries. 6th edition. 1964. H. W. Wilson Company, 950 University Avenue, Bronx, New York 10452. \$1.25. Teacher's key included.

Films

✂ *How To Prepare a Class Report*. Coronet, 1953. 10 min. b & w. Available from the Department of Education, Audio-visual Services Branch.

✂ *Know Your Library*. Cornett, rev. 1962. 11 min. Color. Available from the Extension Department, University of Alberta, Edmonton.

Filmstrips

Available from the Department of Education, Audio-visual Services Branch.

- ▣ *Explaining The Dewey Decimal Classification System.* Eye Gate House. Guide.
- ▣ *Introduction To The Card Catalog.* Eye Gate House. Guide.
- ▣ *The Parts Of A Book.* Eye Gate House. Guide.
- ▣ *Using Reference Materials.* Eye Gate House. Guide.

V. MEMORY WORK

It seems to have become traditional in the teaching of literature to assign a selection or passage for memorization. What specific purpose such an assignment is to serve is open to question. Is the purpose to provide an exercise for the mind to develop its ability to retain? Is it to force upon the child the teacher's choice of literature "worthy" of being remembered? Is it to provide a neat package for obtaining a supplementary mark for the next report? Is it to encourage the child to reserve a selection or passage that he has found most stimulating and enjoyable? Certainly the last question when answered in the affirmative can be the only sound reason for assigning memory work.

Now that the reason for the assignment has been established and a choice of selections has been provided, the next problem is how to evaluate the assignment. Having decided that memory work should not be a chore, but a pleasure, the teacher's evaluation must not in any way destroy the satisfaction the student has derived from committing to memory his favorite passage. Do not give a total of say "twenty-five marks" and then gleefully proceed to slice away one-half a mark for every spelling error, every punctuation error, and every sentence or format error! How defeated the child must feel when he may be able to recite the selection perfectly. He may be able to write it in its entirety with the correct format but he may not be able to equate the rules of punctuation with those of the author. One satisfactory way to evaluate this type of assignment is to have the child recite his selection before the class. However, there is always the child who is uncomfortable in such a situation and he should be given the privilege of writing his selection.

In the assigning of memory work, caution must be taken to ensure the greatest value of this experience to the student. If such an assignment is going to extend his experience and give him greater enjoyment of the literature program, then by all means use memory work to gain this goal.

VI. EVALUATION

As in everything that people do there must be an assessment of their efforts. In literature as in all other subjects there must be evaluation. The teacher needs to know how successful were her efforts in teaching. More important than this she needs to know the impact of the subject on the students.

In spite of the difficulties involved the teacher should test for the results of students' work in literature. Students will not take a subject seriously unless some sort of definite goal is held up for them. They may even enjoy reading and still neglect it if they feel they must pay the tribute of time to more exacting courses. Again the teacher needs to test to discover the effects of her teaching. The well-made test is a teaching device: to guide students in further work for the course, to direct attention to more significant phases of the material, and to challenge and to arouse interest. Tests can be devised that will test the objectives of literature instruction.

However, the true evaluation of a literature program lies not in the tests. Rather it is the lasting effects on the student of such a program that determine the effectiveness of it.

If a student has experienced enjoyment in the literature program and then continues to read poetry, drama and other literary works, without being asked to do so, the literature program that he has been subjected to has been successful. Likewise, if he has gained ideas from literature and uses these to understand himself or his fellow man, then again the literature program has been successful. For example, through the study of a number of similar selections based on courage he may find that there are different forms of courage. If he is aware of what courage may mean, then he can understand his own actions or can evaluate the actions of others in real life situations or in newspaper articles or in books. If he can modify his own behavior on the basis of concepts learned, then it can be said that the literature program has really been effective.

By observing a class carefully, a teacher can readily evaluate her literature program. In class discussions do ideas come out that have been discussed at other times in literature? Do such ideas find their way into written work other than in literature? Do students, after having taken up a selection, go to other sources for background information? If the answer is "yes" to these questions, then the literature program has been effective.

Normally, junior high school students do not show much in emotions. If in the study of literature they can laugh or show sympathy or be deeply moved by tragedy, then something has been accomplished.

Through testing, literature can be evaluated to a degree. The real test, however, is the extent to which a student has acquired truths which will serve him, in life and appreciation which he experienced through understanding.

Teachers should also familiarize themselves with the taxonomy in literature as prepared by the Examinations Branch of the Department of Education.

VII. TREATMENT OF CONTENT

A. THE SHORT STORY

Materials

Primary Sources: *Safaris* by Coutts and Chalmers (Dent)

Suggested Secondary Sources:

1. *A Packet of Prose* - F. A. Harris, McClelland and Stewart Ltd.
2. *The Time of Your Life* - J. L. Henderson, MacMillan of Canada, Ltd.
3. *Invitation to Short Stories* - McGilroy Lewis, MacMillan of Canada, Ltd.
4. *Canadian Stories of Action and Humour* - N. A. Benson, Thomas Nelson and Sons (Canada) Ltd.

Integration

The study of the short story may be integrated with the study of drama, poetry, and myths through theme, character study, setting and conflict. This correlation not only provides for a greater variety of reading materials, but also offers greater opportunity for a deeper understanding of the qualities and characteristics of various literary forms.

Oral English

The study of short stories provides many opportunities for oral presentation.

1. An individual or a group may read a selection to the class, after guided preparation. Such reading should be presented in a listening situation; the class should listen with closed books.
2. Ample opportunity should be given for discussion of a story;
 - a. discussion with the class as a whole
 - b. discussion directed by students through either a panel or a round table group.

Student-led discussions are likely to increase class participation. Each student should be given the opportunity to act as leader or chairman.

The teacher should always be willing to accept a variety of opinions, provided that the students can present valid reasons to verify their opinions.

Terminology

Over-emphasis upon terms should be avoided, but the student must gradually become aware of the meaning and significance of such terms as conflict, character, theme, setting, mood, plot and other terms directly related to the foregoing.

Vocabulary growth must be a continuing process. Whenever possible, the teacher should encourage students to discover word meaning from context. The teacher may sometimes find it necessary to define a number of words in a story so that the students can understand the story.

The teacher should avoid the assignment of long lists of words to be looked up in the dictionary. This is generally an unprofitable method of learning word meanings, and tends to create boredom and, even worse, to develop a dislike for the dictionary. Certainly the ability to use the dictionary must be developed but this work should be kept as satisfying as possible.

Motivation

The most effective motivation for student involvement in literature is a high level of teacher interest and enthusiasm. The teacher must also have an awareness of the interests and abilities within the class so that he may present materials that will appeal to his students.

In all phases of literature, the significance of motivation is that it leads to student involvement. This involvement may be brought about by many methods.

Examples:

1. A selection, whenever possible, should be presented from the point of view of a relationship to the student's life and interests.
2. A story may be presented on the basis that it related to another story, a poem, or a play.

3. Many fine audio-visual materials are available, such as film-strips and records; for example, *Tales of Terror*, Poe, Edgar, VRS-9007-B, Educational Record Sales.

4. Selections may sometimes be related to television programs.

Teaching Suggestions

1. The prime purpose of the literature course at the junior high school level is to increase the students' interest in reading and appreciation of literature. In order that they may grow in their ability to understand and to appreciate the short story, the students must also enlarge their knowledge of short story structure.

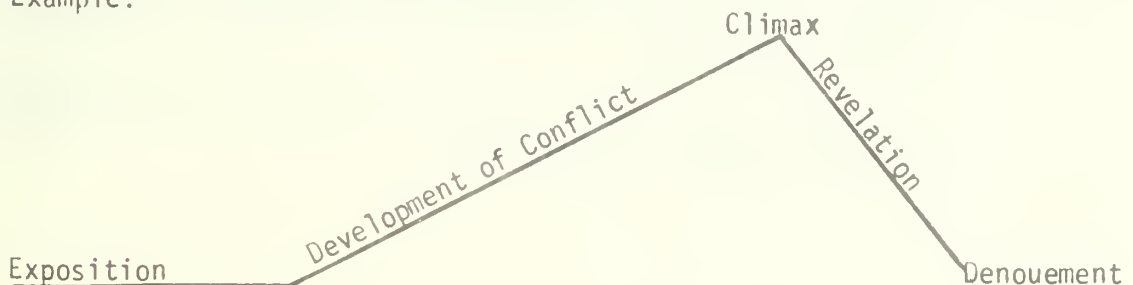
Most short stories are developed upon conflict: between man and man, man and himself, man and nature, man and an ideal, or good and evil. In addition to conflict, the short story will contain the following elements: character, plot, setting and theme. These elements will not generally appear in isolation, but will have varying degrees of importance and interdependence within the story.

Character: Short stories tell about characters, usually people, but sometimes animals. The number of characters is usually limited to from one to three. As in real life the character reacts to his environment, often strangely. However, in stories the author must permit the reader to discover the reasons for the character's behavior. The author must present, openly or covertly, the motivation for actions.

In order to aid the students in developing an understanding of character, the teacher should provide a check list of character traits; e.g., awkward, aloof, ambitious, changeable, deliberate, energetic, honest, intelligent, mischievous, masculine, methodical, opinionated, etc.

Plot: Plot consists of a series of events, simple or complicated. In some stories, such as murder mysteries, the plot is the main element. In most stories the plot is the vehicle for the presentation of other elements such as a character study or a moral question.

Plot structure may be studied occasionally through linear outline.
Example:



Theme: The theme consists of the story's underlying idea or ideas. In some stories, theme is the dominant element; in others there may not be a theme - the story was written to amuse and entertain. Usually the theme is not stated but is gradually developed as the story unfolds. It is important to note that theme should not be confused with a moral lesson.

The understanding of theme can be developed through careful questioning and discussion, so that students may learn to grasp the author's theme in all their reading.

Setting: Setting is a combination of time and place. Sometimes the setting is highly significant, as in "Ski High" - B. J. Chute, but more commonly, the action may take place at any time and in any place.

All elements of a story are combined to present some aspect of life, and through these stories young people may develop a deeper insight into their own environment.

2. A class may compare two or three stories to consider contrasts and to determine how a change in setting, characterization and incident would affect the story.

3. Discussion

- a. Discussion must be carefully related to what the student has read, experienced and observed.
- b. The teacher who wants the discussion to be fruitful must insist on regular study and careful reading. If necessary, he must make spot checks to make even the indolent student keep up with his work (vocabulary tests, character sketches, etc.).
- c. Discussion should avoid two extremes:
 1. one-sided dialogue
 2. aimless talk, leading to no specific goal, and rambling completely away from the topic.
- d. The teacher must be willing to consider carefully any opinion offered by a student, and he must guide the student to prove the point or to realize that it is invalid.
- e. Careful preparation is necessary for successful discussion so that the teacher can be sure that the discussion leads to valuable conclusions.
- f. The teacher must avoid ironical and sarcastic comments which would discourage student participation.

4. When it is pertinent to the desired outcomes of literature study, some attention should be given to the author of a selection. An effort to memorize his name, birthplace and date is of no value unless these facts are relevant to the setting, theme or characterization. A comparison of the lives of Coleridge and Wordsworth might prove useful when a comparison of the content of their works is being considered. Certainly some discussion of racial problems would be relevant to the reading of some stories. When historical background is a significant factor in the purpose of the writer, a study of that history should be made. However, the teacher should remember that enjoyment and understanding are the desired outcomes of short story study, and carefully avoid bringing in any irrelevant material.

B. MYTHS AND LEGENDS

Introduction

"Greek, Roman and Norse mythology is the fountainhead of all literature!"¹ Mythical characters have inspired creators of literature, art, music and drama throughout the ages. Even our modern world cannot escape the profound influence of the ancient mythical world. Today's trade and commerce find the suggestion of power, speed, strength and durability, characterized by the ancient gods and mythical beings, sources of inspiration in marketing products.

It is important to bring to the attention of the students this mythical world so that they may have their knowledge, understanding, appreciation and pleasure increased. Junior high school is a suitable time to develop further their knowledge so that their study of literature in later years will be a rewarding experience.

Purpose

The study of myths and legends provides an understanding of the origin of some of our commonly used words such as epic, dramatic, Atlas, Hercules, panic, tantalize, Hades, Amazon, marathon and Olympic.

It provides a background for the understanding of allusions to mythology in literature.

Space science becomes more interesting when the origins of the names of the constellations are known.

The study of mythology should make the student more tolerant when he realizes that myths and legends were an attempt of early man to explain the mystery of creation, existence, death and the phenomena of nature.

Approaches

Before studying myths and legends, a clear distinction between the two should be established. Myths helped the unscientific people of early times explain the inexplicable such as thunder and lightning, by attributing these powerful forces to the gods. Legends concerned themselves with human beings. Many legends are based on sound historic fact and archeologists are unearthing proof of the origin of some legends. Legends are in fact embellished truths.

¹ Hamilton, Edith. *Mythology*. Little, 1942.

By studying the myths and legends, we can travel back to that delightful time of beauty and magic and live with the ancient Greeks, Romans and Norsemen. We can learn how man lived and thought in those early times and share his fears, anxieties, fun and laughter.

One of the suggested reference books *Classical Myths That Live Today* provides considerable material for creating interest in myths and supplies poetry which contains allusions to mythology. It provides a series of questions and answers at the beginning such as:

1. What is a myth?
2. What is meant by "classical mythology"?
3. Is there any basis of fact in these myths, or are they pure fancy?
4. Did the Greeks in this historical period accept the myth without question?
5. Should the fact that the myths are only "stories" mar the reader's pleasure and is he wasting his time in studying them?
6. Did the Romans play as large a part as the Greeks in the creation of myths?
7. How can we make the study of the classical myths a lasting asset?

Although the greater number of allusions in English literature are made to Greek and Roman mythology, the students should be made aware of the fact that all cultures have their own myths and legends. Students should be encouraged to read and discuss Scandinavian, Indian, French and other national myths and legends.

Stories of a great flood can be found in legends of many national groups. A project to compare these legends and then test their relationship to scientific fact could prove to be an informative and satisfying project.

Unless a teacher is imaginative in his approach to the study of myths and legends and enthusiastic in his motivation, he should limit the amount of study to a few of the well-known gods, goddesses or mythical characters such as Apollo, Arachne, Atlas, Bacchus, Echo, Hades (Pluto), Hercules, Diana, Jupiter (Zeus), Neptune, Orion, Tantalus, Venus, Vulcan, Cyclops and Pandora.

The study of mythology works well with a group approach. Two or three students could work on a specific assignment to be presented in an oral report with one member responsible for the geographic location, charts, diagrams and pictures. Another member could present the story surrounding the character and a third could be responsible for pointing out how these ancient beings have influenced our literature, music, art, drama, commerce and science.

Correlation

The subjects most readily correlated with the study of mythology are social studies, commerce and science, music, drama, art and language. Such correlation could be effectively made by using the method of group presentation.

Reference Books

Sabin, Francis E. *Classical Myths that Live Today*. Silver Burdett Co., Morristown, N. J. Greek & Roman myths that have influenced and embellished literature. Excellent.

Swayze, Beulah. *Magic of Myth and Legend*. Ryerson Press, Toronto, Ontario. Concise, well-organized; simplified explanation; study guides: medium vocabulary level.

Parker, E. W. *Legends & Myths of Greece and Rome*. Longmans Ltd., Toronto, Ontario. Contains 20 stories both prose & poetry. Medium vocabulary level.

Hamilton, Edith. *Mythology - Timeless Tales of Gods & Goddesses* (Paper Back). New American of Canada Ltd. Detailed accounts. Excellent teacher reference.

Coolidge, Olivia. *Greek Myths*. Houghton-Mifflin Co., Boston, Concise; low to medium vocabulary.

Coolidge, Olivia. *Legends of the North*. Houghton-Mifflin Co., Boston. Heroes and myths of the British people: legends of Charlemagne; poetic allusions.

Bulfinch, Thomas. *Bulfinch's Mythology*. Thomas Y. Crowell Co., N. Y. Excellent teacher reference.

Hooke, Hilda Mary. *Western Indian Myths & Legends of Canada. Thunder in the Mountains*. Oxford University Press. Useful student reference.

Jones, Gwyn. *Scandinavian Legends and Folk Tales*. Oxford University Press. Useful student reference.

Harris, Christie. *Once Upon a Totem*. Atheneum Press, N. Y. Useful student reference.

Picard, Barbara Lonie. *Tales and Fairy Stories French Legends*. Oxford University Press. Useful student reference.

C. POETRY

A Perspective

It has been said that teaching is an art and only the teacher is prepared to practice the art. This is especially true of the teaching of poetry. With poetry as with other literary forms, "an understanding of artistic entity"¹ grows slowly, from pleasure in the simpler rhymes to deepening appreciation of the truly great poems of the English language. "All literature shares the potential of invigorating the entire personality; poetry, when it succeeds, merely does so more completely."²

It would seem then, that successful teaching of poetry depends first upon clearly defined objectives. Some objectives might be to help students find genuine pleasure in reading poetry, to extend their ideas of what poetry is and what it can do for them, and to help them understand the special language which characterizes this particular literary form. On a deeper level, however, the teacher knows that poetry, more than any other kind of literature, can make young people more aware of being alive. Poetry can lift those who respond to it above the pettiness that often consumes the lives of dull, unimaginative people. Poetry stabilizes one's whole experience - thoughts, feelings, and sensations. And it is these "deeper harmonies" which represent the goal of all the efforts of the sensitive teacher. What he really aims at is a heightened sensitivity to experience, a sensitivity so pleasant and rewarding that students will continue, beyond the classroom, to seek more of this form of literature.

Certainly it can be said that poetry can be enjoyed by those who do not have a scholarly knowledge of its formal qualities. But as is true of other art forms, the enjoyment of poetry is surely greater with increased knowledge, and it is the teacher, especially, who needs this trained awareness. He need not know all the poet's craft: but to appreciate it, he must cultivate sensitivity to connotation of words, to figurative language, and to the artistic use of sound. He himself must understand how imagery, symbols, and the entire tonal pattern serve communication.

Motivation

"Students," observe many classroom teachers, "just don't like poetry." And the students' reasons are as numerous as they are varied.

¹ Loban, Ryan & Squire. *Teaching Language and Literature*. Harcourt.

² Ibid.

"People just don't talk that way."

"If he's talking about sheep, why doesn't he SAY sheep instead of the bleating kind."

"You have to use your imagination too much to fill in the details. It's not like a story, where you're told everything you want to know."

"We're expected to like everything the teacher likes."

"I hate to spend all the time picking out metaphors and trying to decide what kind of metre it is."

"A lot of the words are long and hard."

Common complaints? Yes, but revealing comments too. Surely they indicate to the teacher that in the teaching of poetry especially, there is the need for "careful selection, skillful motivation and effective presentation."¹

How may a teacher motivate students who claim that they dislike poetry? One way would be to vary the approach. Perhaps some of the following suggestions may be helpful:

1. Use the historical approach.
 - a. Choose a poem which is the outgrowth of a clearly defined mental and emotional state of its author and hence part of his biography, e.g., the personal experience of Bryant which led to the poem, "To a Waterfowl."
 - b. Choose a poem which sheds light upon the age in which it was written or which it describes, e.g., the story behind Poe's "Annabel Lee" or "The Raven."
 - c. Choose a poem which relates to a historical subject, e.g., the effect of World War I upon Sassoon as reflected in "Suicide in the Trenches."
2. Employ the "socio-psychological approach" to give vitality to a poem. This approach capitalizes upon the adolescent's keen interest in people and the problems of the world in which he lives, e.g., "The Man with the Blue Guitar" or "Two Points of View."
3. Select poems about two or more people, e.g. "The Cotter's Saturday Night" or "At the Cedars."
4. Select poems about groups, e.g., "Vancouver" or "Chicago."
5. Select poems about interesting individuals, e.g., "Richard Cory" or "The Highwayman."

¹ Hook, J. N. *The Teaching of High School English*. Ronald Publishing, 1965.

6. Employ the emotive approach. Choose poetry to be enjoyed - poems with rhythm, story, emotional intensity, imaginative language, etc.

7. Try oral reading.

8. Use dramatization.

9. Employ choral reading.

10. Provide for singing.

11. Allow for lively discussion in comparison of poems.

12. Try writing poetry.

13. Illustrate poems through photographs, paintings, even student drawings.

14. Use recordings.

15. Enjoy the humor of poetry - limericks, parodies, etc.

16. Encourage but do not force memorization.

17. Collect favorite poems and place them in a looseleaf or folder.

18. Encourage "creative reading" of poetry.

19. Employ DISCREET analysis of the "architecture of a poem."

Many of the suggestions just made may seem more applicable to the advanced secondary student. However, discretion in the use of any of these approaches and the degree of emphasis which a teacher employs in using such methods, should serve as guidelines.

Integration With Other School Subjects

Teachers who are interested in presenting poetry successfully do not ignore the benefits of the integration of poetry with other literary forms or courses of the curriculum. The most obvious correlation of poetry with another subject might be the study of language in which the skills of writing can be employed to create a descriptive paragraph, a character sketch, or an evaluation based on a specific poem. Even essay subjects are possible if students wish to discuss the ideas, the feelings, or the philosophy expressed in such poems as Hughes' "Mother To Son," Lowell's "Aladdin," or Masfield's "Roadways." Poetry could be a motivational springboard for discussions of social and political problems in the social studies program. "The Jarvis Bay Goes Down," "Dunkirk,"

and "There Will Come Soft Rains" certainly reveal thoughts on wars which, if nothing else, should remove the remoteness of the subject.

Guidance classes might be brightened with occasional use of such poems as "The Service," "High Flight," "I'm Nobody, Who Are You?" or "I Meant To Do My Work Today." Such samples of poetry may encourage students to think about people, their strengths and weaknesses, their ambitions, and their dreams. Lastly, dramatic interpretations of poetry must surely suggest possibilities to the teacher of drama. Integration of poetry with other aspects of literature and courses of the curriculum is doubtlessly one of the most promising and rewarding ways of developing appreciation for poetry. Failure of teachers to exploit this possibility may well be one of the reasons for students stating that they "hate poetry."

Poetry And Terminology

It is important that a student learn to understand and appreciate the language of poetry, for poetry exists in the language of imaginative insight. "Through images and metaphor closely related with the symbols he creates, the poet attains the rich suggestiveness of his language, evoking the most subtle emotions."¹ Such figures of speech as simile, metaphor, personification, hyperbole, and imitative harmony can be presented to students as devices for sharpening awareness and for gaining greater insight into the intentions of the poet. Furthermore, alliteration, assonance, dissonance, etc. can be pointed out as other techniques used by a poet to achieve his purpose. If presented in poetic context and not as isolated bits of knowledge, the terminology of poetry need not be a source of boredom or frustration for the student. Similarly, the terms involving classification of types and structures of poetry need not be a dull task either. If presented in a meaningful way, such terms as lyric, epic, sonnet, elegy, ballad, quatrain, tercet, ode, free verse, etc. can give the student an understanding of order in poetry and awareness of the correlation between form and content.

Most important perhaps in the treatment of terminology of poetry at the junior high school level is the manner of presentation and the degree of emphasis employed. Students at this level should not be expected to have achieved a high degree of sophistication where literary terminology is concerned. To sacrifice delight in poetry for the sake of knowledge of terms would be folly indeed.

¹ Loban, Ryan, Squire. *Teaching Language and Literature*. Harcourt

Time Spent

How much class time should be allotted to the teaching of poetry? The degree of emphasis given to poetry is determined by the enthusiasm of the instructor and the total time devoted to the literature program. Minimal emphasis, however, should require not less than one quarter of the literature instruction time.

Some Teaching Suggestions

Successful teaching of poetry will doubtless vary with each individual teacher. However, it cannot be over-emphasized that in presenting poetry to his class, the teacher must always remember the need for balance. To attempt to establish appreciation for poetry merely by reading it is disastrous as is the so-called scholarly approach of over-analysis of every poem. A teacher must genuinely appreciate student response; he must teach the language and music of poetry without forcing these into central focus. He should remember, too, that 'reading poetry solely for what it says is to miss the route to discovering what it actually does say.' The following are some suggestions which may prove helpful to the teacher who wonders "what to do."

1. Move from the simple to the complex. Remember that Grade Eight students are not adults and will therefore respond more to the "Highwayman" than to "The Wasteland."
2. Teach poetry with a light hand. Love of poetry develops slowly.
3. Read more poems incidentally. A file of poems, not to be used as a unit or a lesson, should be readily available so that the poems may be sampled and enjoyed.
4. Relate poetry study to feeling. On the morning after a heavy snow, read Frost's "Stopping By Woods On A Snowy Evening," or Wiley's "Velvet Shoes." On a day of jangled nerves, some Ogden Nash may contribute a needed laugh.
5. Accommodate the diverse personalities within the class by collecting and filing the favorite poems selected by individual students.
6. Encourage students to try their hand at writing their own poetry. (Limericks, parodies, Haiku and so on)
7. Use reproductions of paintings and photographs to spark the imagination. Such stimuli can evoke spontaneous reaction to images and heighten students' sensitivity to changes in mood.

8. Have students select those poems which, after study, they consider worthy of re-teaching to other classes. Such evaluation tests not only the sensitivity of the students to emotional and intellectual aspects of poetry, but also the degree to which the instructor has achieved success in his teaching.

9. Write several different versions of a line or stanza of poetry in which obvious errors in rhythm, rhyme, or word choice have been made. Read these versions together with the original and have students determine which is best. Discuss the criteria used by students in reaching their decisions.

10. Have students examine a copy of the original manuscript of a poet's writing together with the published version of the poem. Discuss the poet's reasons for his revisions, e.g., Blake's "Tyner."

11. Invite "guest readers" to present poetry to a class. Selection of such readers should be careful, otherwise the cause of poetry may be harmed.

12. Select background music to use with a specific poem. Students should be encouraged to find a recording which most appeals to them. For example, Elgar's "Pomp and Circumstance" or Sibelius' "Finlandia" could be used as background for Kipling's "Recessional" or "Nobody Knows the Trouble I've Seen" as background for Hughes' "Mother To Son."

13. Use the tape recorder. The possibilities for providing motivation and developing appreciation of poetry through the use of tape recordings are too numerous to discuss in any detail here. A sampling would include:

- a. Tape a unified program from selected readings from professionals (Richard Burton, Lawrence Olivier, etc.)
- b. Tape selected portions from readings of distinguished poet's presenting their work. (Dylan Thomas, Robert Frost, Edith Sitwell).
- c. Tape student readings of poetry.
- d. Tape background music for a class presentation of poetry.
- e. Use tapes to develop choral reading - such aspects as purpose, character development, climax, and tempo can be presented meaningfully with complete student involvement.

14. Encourage memorization of selected samples of poetry. Fostered in a reasonable way, such memorization is invaluable in helping students to select and retain phrases and concepts of meaningful influence in their adult life. External pressures such as grades or requirements have no place here, since no memorization at all is better than memorization under duress. (See Section V. MEMORY WORK).

Materials

It would be presumptuous to state specifically what materials the teacher of poetry should use in the classroom. It is suggested, however, that the most effective materials might be the professional teacher's enriched background and his personal enthusiasm for teaching poetry.

Primary Reference

Morgan and Routley (ed) *Poems For Boys and Girls Book 3.*

Secondary References

Harris. Florence (ed) *The Art of Poetry.*

Charlesworth and Lee (ed) *Second Century Anthologies of Verse, Book II.*

King, Carlyle. *A Book of Canadian Poems.*

Smyth, W.H. *Poems of Spirit and Action.*

Diebel and McDurney. *Parade of Poems.*

For the interested teacher, readings from the following publications should prove useful:

The English Journal - The official journal of the National Council of Teachers of English

The English Teacher - The official journal of the English Council of The Alberta Teachers' Association

Loban, Ryan, Squire - *Teaching Language and Literature*, Harcourt

Guth - *English For Today and Tomorrow*

Brooks and Warren - *Understanding Poetry*

Ciardi - *How Does a Poem Mean*

Brooks - *The Well Wrought Urn*

Walsh - *Doors into Poetry*

D. DRAMA

Purpose

The study of the play extends the student's opportunity to acquire an ability to discriminate between superior and inferior literary artistry and to recognize and enjoy excellent literature.

The basic objectives in teaching the play at the junior high level are as follows:

1. To acquaint the student with this form of literature - stressing the structure of the play.
2. To provide greater scope for the youngster to extend his experiences by endeavoring to portray characters.
3. To develop the student's oral expression.
4. To introduce satire or other forms of literature to the student.
5. To enable the student to become aware of the subtleties of the authors as they portray life in a great variety of circumstances.
6. To develop the student culturally.
7. To enable the student to become an intelligent and empathetic listener.
8. To develop imagination, creativity, and sensitivity in the student.
9. To aid the student in developing a deeper understanding of himself and of human nature.
10. To help the student choose a profession or choose a hobby for that time when automation allows more leisure.
11. To provide an opportunity to the student for the release of emotions.

Through television a person is subjected to all forms of the play and in order to demand excellence from the networks, the citizen needs greater knowledge of the play. This knowledge can best be imparted to the adolescent through the reading and studying of plays. Also, through drama the student will develop a more active imagination, a greater concentration and a deeper understanding of life.

The Textbook

The primary reference, *Plays as Experience*, by Zachar, has been selected because it provides a variety of short comprehensible plays of high interest value. Students studying plays from this text will learn to recognize comedy, melodrama, farce, tragedy, folk plays and fantasy.

Although plays from this book have been grouped for each grade level, the teacher must feel free to make changes in the grouping according to the needs of his class. The following grouping is suggested:

<u>Grade</u>	<u>Type</u>	<u>Theme</u>	<u>Title</u>	<u>Page No.</u>
7	Folk Play	Romance	<i>Goodbye to the Lazy K</i>	104
7	Comedy for T.V.	Romance	<i>She Walks in Beauty</i>	159
7	Murder Mystery	Human Relations	<i>Trifles</i>	301
7	Tragedy	Human Relations	<i>The Fifteenth Candle</i>	83
8	Comedy	Romance	<i>Three's a Crowd</i>	16
8	Farce	Pride	<i>The Boor</i>	63
8	Tragedy	Personal Values	<i>Back of the Woods</i>	256
8	Fantasy	Supernatural	<i>The Devil and Daniel Webster</i>	123
9	Comedy	Romance	<i>Sparkin</i>	236
9	Melodrama	Human Behavior	<i>The Valiant</i>	204
9	Tragedy	Human Relations	<i>Pawns</i>	283
9	Melodrama	Intrigue	<i>Ring of General Macias</i>	38
9	Tragedy	Human Behavior	<i>Sounds of Triumph</i>	174
9	Tragedy	Prejudice	<i>Jacob Comes Home</i>	190

Motivation

Enjoyment of a play requires careful motivation. Children in Grade Seven are usually keen to "take a part" and if the teacher stresses enjoyment, the enthusiasm found in Grade Seven will be carried through Grade Nine.

The use of a tape recorder will increase the enthusiasm of the students' participation and provide an excellent piece of equipment to develop clear, well-modulated speech. It can provide voices for puppets or marionettes. The tape recorder enables fascinating sound effects to be used.

The study of the play can be subtly included during the reading or presentation. Study should be subordinate to enjoyment.

Terminology

The amount of terminology required for the study of the play at the junior high school level should be limited so that the student will not be bored with committing to memory a number of technical terms, and reject the play as a piece of literature. The terminology as set forth in the following list should be adequate for this level of student.

1. Types of Plays
 - a. comedy
 - b. melodrama
 - c. farce
 - d. tragedy
 - e. folk plays
 - f. fantasy
 - g. television drama
2. Structure of the Plays
 - a. plot
 - b. characters
 - c. setting
 - d. theme
 - e. climax
3. Dramatic Elements
 - a. suspense
 - b. conflict
 - i. protagonist
 - ii. antagonist
 - c. contrast
 - d. surprise
4. The Audience
 - a. empathy - identifies itself with the actor
 - b. concentration - attention on purpose at hand

Oral Expression

Drama is one of the most satisfactory vehicles for the development of speech; it requires pronunciation, enunciation, articulation and projection. An awareness of cadence enables the student to give oral expression to emotions. The portrayal of a character by a student will help to develop a resonant, pleasant and expressive voice. It may also develop an understanding of dialects.

Correlation

The study of the play offers a good opportunity to correlate literature with language, social studies and art. Any narrative from literature can be turned into a play and any play can be turned into prose. The setting and the mood of a play require some knowledge of the country and the period in history in order to provide a proper understanding of the circumstances surrounding the development of the plot. Thus the play creates a greater interest in social studies. Art is an important related subject in the study of the play since scenery and costuming become interesting, and could result in some very challenging art projects.

Methodology And Teaching Suggestions

The author, Irwin J. Zachar, has taken considerable care to organize his book to develop the reader's taste in drama. He has supplied more than adequate study guides. However, such guides should not be followed slavishly or should not be used as busy work, but should be used only to inform and to motivate the student.

The teacher must first consider the limitations of his class since this knowledge will govern his method of teaching the play. For an average to slow group the teacher may need to read the play aloud to the class and then proceed to study the play in a traditional manner, or he may first read the play and then carefully cast his characters. Considerable help may be needed by the characters to enable them to express the emotions or mood. This type of class will also need careful direction in articulating clearly and in projecting their voices.

With an above average to honour group, the teacher can use the group approach. Divide the class into groups according to the characters required in the plays. Let one group do a folk play, one a T.V. comedy, one a murder mystery and one a tragedy. Let them dramatize the play and then proceed to study it with the class with one or more persons responsible for developing each of the learnings as set forth above under Types of Plays, Structure of the Play, Dramatic Elements and The Audience.

The problem of memorizing lines for presentation can be overcome by taping the play with voices and sound effects and by having the characters mime as they present the play.

The number of plays a teacher chooses to study in any of the junior high school grades is dependent upon the purpose being served. If the study of the play leads the students into serious discussion, research, reading and writing, then many plays should be studied.

Other Plays and Reference Material

Burack, A.S. *Plays*. Plays Inc., 8 Arlington Street, Boston, Mass. The Drama Magazine for Young People. Monthly publication from October to May - \$7.00 per year. Scripts for \$.25 to subscribers. (Note: Prices may vary).

Fisher, Aileen. *Christmas Plays and Programs*. Plays Inc. Plays of various lengths and interest.

Burack, A.S. *Christmas Plays for Young Actors*. Plays Inc. Includes such plays as the short version of "The Christmas Carol" by Dickens.

Hooke, Hilda Mary. *One-Act Plays from Canadian History*. Longmans, Canada Ltd., Don Mills, Ontario. A good selection to correlate with grade seven studies.

Saxton, J.C. and J.W. MacDonald. *Plays from Modern Media*. Longmans, Canada Ltd. Excellent secondary text for Grade Nine.

Burgess, C.V. *Short Plays for Large Classes*. University Press, Warwick Square, London, England. Reading of these might lead class into writing other large group plays.

Orr, Andrew A. *Invitation to Drama*. MacMillan Co. of Canada Ltd., Toronto, Ontario. Good selection includes "The Monkey's Paw."

McKellar, Hugh D. *Beyond the Footlights*. MacMillan Co. of Canada Ltd. Excellent selection of plays and excellent study guides.

Blacklock, Jack. *The Play's The Thing*. McGraw-Hill Co., Toronto Ontario. Five plays from Shakespeare to modern. Very good study guides.

To help the teacher decide which of the above books would be best suited to his needs, information and titles of plays are given on the following pages.

One-Act Plays from Canadian History includes:

<u>Title</u>	<u>Setting</u>
Brown Lady Johnson	Sir William's estate on the Mohawk River, N.Y.
On the King's Birthday	Navy Hall, Governor Simcoe's residence
The Princess of the Snows	Morning room of Buckingham House, London
Here Will I Nest	Castle Malahide-Talbot's log house on Lake Erie
The Witch-House of Baldoon	John McDonald's house, Upper Canada, 1829
Widow Scarlet	A clearing in the woods near Lake Erie
More Things in Heaven	
Helene of New France	

Plays from Modern Media includes:

<u>Title</u>	<u>Playwright or Author</u>
The Pen of My Aunt	Gordon Daviot
A Tongue of Silver	Michael Dyne
Fool's Errand	Margaret Wood
Trifles	Susan Glaspell
Gladly Otherwise	N.F. Simpson
Wetback Run	Theodore Epstein
Inside a Kid's Head	Jerome Lawrence and Robert E. Lee
Granite and Oak	Edwin R. Procter

Short Plays for Large Classes includes:

<u>Title</u>	<u>Playwright or Author</u>
The Blind Beggar	C. V. Burgess
Smiles Please	C. V. Burgess
All for Miss Jenkins	C. V. Burgess
Platform 13	C. V. Burgess
The First Patient	C. V. Burgess
Tubby's Lost Lines	C. V. Burgess

Invitation to Drama includes:

<u>Title</u>	<u>Playwright or Author</u>
Pedlar's Progress	Nora Ratcliff
The Monkey's Paw	W.W. Jacobs
A Battle of Wits	Norman Williams
Royal Suspect	Yvonne Firkins
The Pigeon with the Silver Foot	Pamela Hansford Johnson and C.P. Snow
Sunday Costs Five Pesos	Josephine Niggli
The Happy Journey	Thornton Wilder

Beyond the Footlights includes:

<u>Title</u>	<u>Playwright or Author</u>
Protest	Norman Williams
Remember Caesar	Gordon Daviot
The Ring of General Macias	Josephine Niggli
A Child is Born	Stephen Vincent Benet
Three to Get Married	Kay Hill
The Three Wayfarers	Thomas Hardy
Two Sides of Darkness	Edwin Procunier
What Men Live By	Leo Tolstoi

The Play's The Thing includes:

<u>Title</u>	<u>Playwright or Author</u>
Alias Mr. Pollard	Leslie McFarlane
Orange Blossom	Philip Johnson
The Bishop's Candlesticks	Norman McKinnel
The Merchant of Venice	William Shakespeare
Twelfth Night	William Shakespeare

APPENDIX A

MEDIA FOR SAFARIS I

Code for Symbols:

Films: ▶◀

Filmstrips: ■

Tapes: ●●

The Individual

Without Words

- ▶◀ Tk-957 The Big Island - Newfoundland and Labrador
- ▶◀ Tk-257 Fur Country - Trapper tends his lines

The Day Jake Made It Rain

- ▶◀ Tk-1405 Wheat Country - good and bad times on the prairies

Columbus

- Pk-2409 Columbus
- ▶◀ Tk-580 The Story of Christopher Columbus

The Wright Brothers

- Pk-3190 The Wright Brothers
- Pk-3662 Daedalus & Icarus

The Good Joan

- Pk-2790 Joan of Arc

The Sky Is Low

- 121 T1b I'm Nobody, Who Are You - Emily Dickinson

The Mission

- P -3182 Race For Space
- Pk-3239 Destination Moon
- ▶◀ Tk-1980 Why Explore Space - John Glenn's flight

Human Relations

My Father Was A Fisherman & The Movies Come To Gull Point

▶◀ T -1380 Fisherman

Cremation of Sam McGee

▶◀ Tk-725 Klondike Holiday - Robert Service's Yukon
 ▶◀ T -1494 City of Gold - Dawson City

Especially Babe

▶◀ Tk-1405 Wheat Country

Myths And Legends

Theseus & the MinotaurThe SlaughterOdysseus & the Cyclons

▣ Pk-3657 to Pk-3662 Heroes of Greek Mythology - Series

Tape series The Odyssey in Five Parts

●● 160 T3 What the Greeks Gave Us
 ▣ Pk-4030 Our Heritage From Greece

Aesop's Fables

▣ Pk-1894 to Pk-1902 Aeson's Fables

How Summer Came to Canada

▣ Pk-4485 Glooscan and The Four Wishes
 ▶◀ Tk-1506 Glooscan Country

Legacy Of The Past

The Dog of Pompeii

▶◀ Tk-1676 Buried Cities (Pompeii & Herculaneum)
 ▶◀ Tk-1411 Life in Ancient Rome

A People Without A History

- Pk-3801 Lord Durham's Mission
- ▶ T -1445 Lord Durham
- 31 T2 Madelaine de Vercheres

Founding of the Red River Colony

- ▶ T -1732 Selkirk of Red River
- Pk-2062 Lord Selkirk the Colonizer
- 35 T2 Red River Adventure - J.W. Chalmers

The Voyageur

- ▶ Tk-1937 The Voyageurs

Christmas in Edmonton 1847

- F -1957 Paul Kane
- 191 T2 With Brush and Pallet
- 181 T2 Paul Kane
- 119 T1b Pioneer Christmas (Paul Kane's Christmas In Edmonton)

Trouble On The Railroad

- 135 T2b Major Steele of the Mounted

Nature & Animals

Stopping By Woods On A Snowy EveningThe Road Not Taken

- 83 T1b Robert Frost - reading his own poems

Joe and the Coyote Hound

- 36 T2 Kerry Wood interviewed on his writings

APPENDIX B

MEDIA FOR POETRY

Poetry

Slipstrips available from Copp-Clark

Sea Gipsy
 Unnamed Lake
 Daffodils
 In Flanders Fields
 Christmas

Authors

■	Pk-2710	Edgar Allen Poe (Series)
■	Fk-404C	Edgar Allen Poe
■	Pk-2473	Longfellow
■	P -1786	Wordsworth - The Lake District
●●	121 T1b	Emily Dickinson
●●	9 T2b	John Keats

Background

▶◀	Tk-552	England, Background for Literature
▶◀	T -804	Let's Read Poetry
▶◀	T -773	Literature Appreciation (Tennyson, Keats, etc.)
▶◀	Tk-688	Scotland, Background of Literature

Tapes

●●	121 T1	Poetry Is Life
●●	122 T2	Poetry Is Pictures
●●	122 T2b	Tricks of the Trade
●●	97 T1b	Poetry Sketches - poetry reading
●●	61 T2b	Winged Words - poetry reading
●●	160 T2	What Is Poetry?

Date Due

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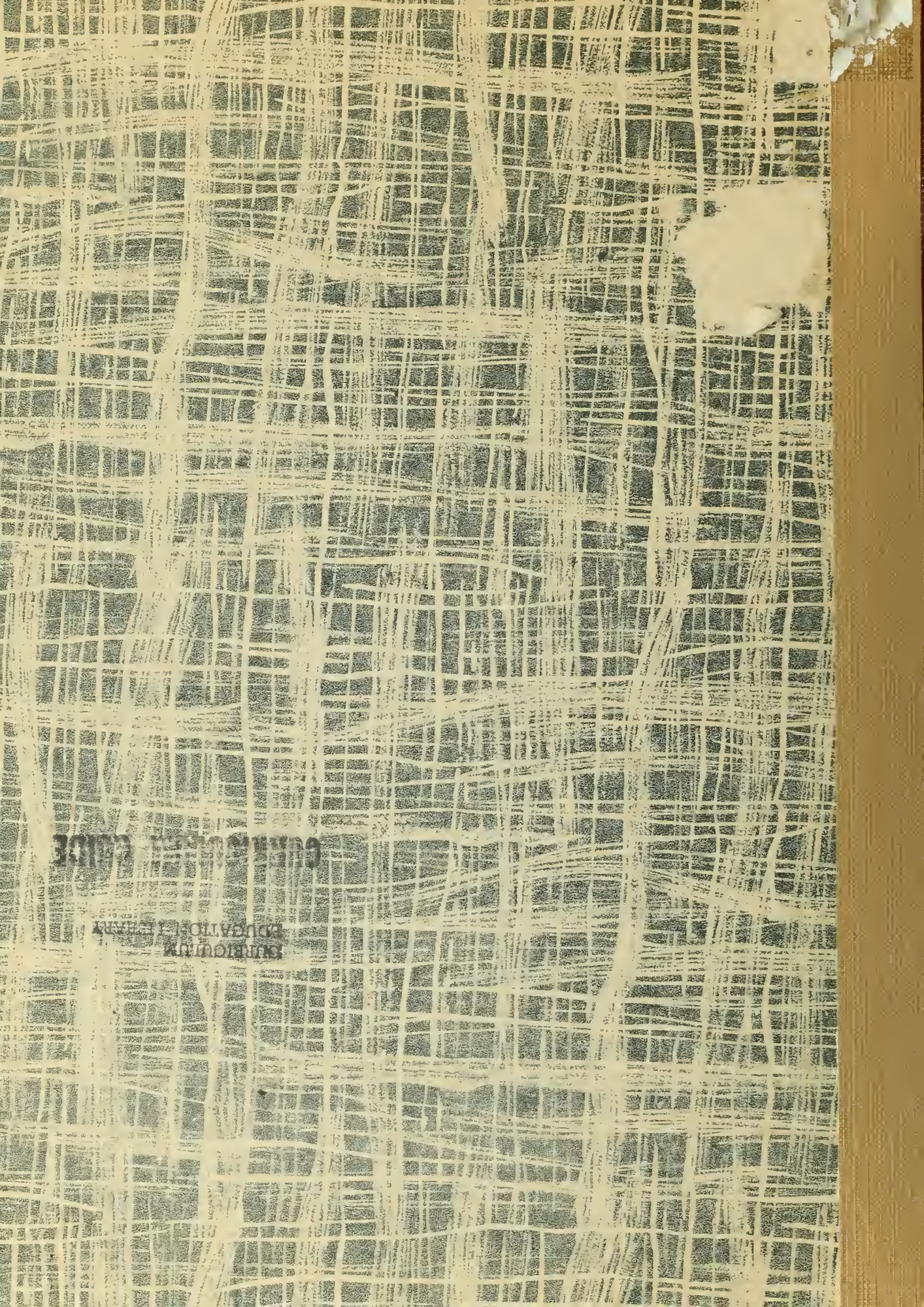
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